



At the Bowl 1984

Produced for the Los Angeles Philharmonic by George Wein

Wednesday, August 15, 1984, 8:00 p.m.



## OSCAR PETERSON



## MILT JACKSON



## L.A. 4

Laurindo Almeida, guitar

Ray Brown, bass

Jeff Hamilton, drums

Bud Shank, flute and saxophone



KKGO is the official radio station of Jazz at the Bowl.

Baldwin is the official piano of Jazz at the Bowl. Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division.

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Born in Montreal in 1925, Peterson began classical training at age six, gave up the trumpet a year later after a bout with tuberculosis, and then studied piano. At 14 he had a 15-minute radio spot on a weekly show after walking away with the prize at a local amateur contest. He also was featured for several years with the Johnny Holmes Orchestra, starting in 1944.

His local reputation brought offers to come to the U.S., but he stayed in Canada until 1949 when the respected entrepreneur Norman Granz brought him to New York for an appearance with Jazz at the Philharmonic. In 1950, Peterson began recording for Granz and he has toured Europe and the U.S. virtually every year since with side trips to Russia, Africa and the Far East.

In recent years Peterson has devoted more time to composing. His best known work is the landscape, *Canadiana Suite*, each movement of which signifies some area of Canada that has captured his imagination.

Two years ago, Peterson had the audience on its feet during his debut on the Jazz at the Bowl series with his trio and in collaboration with Herbie Hancock.

**MILT JACKSON** is the first vibraharpist since Lionel Hampton to develop an original style and also was the first to integrate his playing into the bebop movement of the 1940's. "Bags," as he is known to friends (after *Bag's Groove* which he recorded with Thelonius Monk in the 1950's), has played with virtually all the jazz world's greats.

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1950 saw Jackson rejoin Gillespie, playing piano and vibes and making the associations which led to the creation of the Modern Jazz Quartet in 1953. After 21 years with the Quartet, Jackson left to go out on his own. He continues to tour with his own groups, and, in the last three years, with the re-united MJQ as well. Also no stranger to academia, he has been on the faculty of the School of Jazz in Lenox, Massachusetts, since 1957.

On the next Jazz at the Bowl concert (September 5), Jackson will return to the Bowl with the MJQ. He has appeared on past JATB series in 1981 and 1982 (the latter with the MJQ).

The **L.A. 4** was formed in 1974 by Laurindo Almeida, Ray Brown, Shelly Manne and Bud Shank; Jeff Hamilton has replaced Shelly Manne since that time. The quartet has been appearing in concerts around the U.S., Australia, Japan and other parts of the world, and has done quite a few recordings. The group played on the Jazz at the Bowl series in 1980 and 1981.

**LAURINDO ALMEIDA**, born in Sao Paulo, Brazil in 1917, was responsible for bringing the bossa nova to the U.S. long before it even had a name. He has played with the Stan Kenton Orchestra, but left it in 1950 to headline his own concerts. He has scored films, often performing the music as well, and has won several awards. His famed recordings include everything from Bach to a beautiful solo album of Broadway favorites.

**RAY BROWN** has become known as "the world's greatest bass player" by his audience and his peers almost since his first engagement at the age of 17. His experiences with Dizzy Gillespie and later Norman Granz' Jazz at the Philharmonic led him around the world, playing and composing his own music. He has had a musical association with Oscar Peterson which lasted some 15 years.

**JEFF HAMILTON** attended Indiana University and has been a member of the New Tommy Dorsey Orchestra, Lionel Hampton Orchestra, Monty Alexander Trio and the Woody Herman Orchestra, which he left to join the L.A. 4. He has recorded with Monty Alexander, Woody Herman and Milt Jackson. His enthusiasm and brilliant technique have been happy additions to the quartet.

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**Sept. 19 Mel Tormé,  
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**HOLLYWOOD BOWL**



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His jazz career began in 1938 at the Hickory House in New York City, where he appeared with the likes of Joe Marsala, after which he turned up in the bands of Bunny Berigan, Artie Shaw, Tommy Dorsey, and Benny Carter. In 1946 Rich formed his first jazz band, which didn't get started until the so-called "big band era" was nearing its end. Rich's ex-roommate from the Dorsey Band, one Frank Sinatra, had so much faith in Rich's ability that he decided to back this new band. But, more and more, Rich seemed to want to play jazz. Unfortunately, not enough people felt the same way, not only about Rich's band in particular but about big bands in general, and after a little more than two years as a bandleader, Rich decided to accept an offer from Norman Granz to join the touring jazz at the Philharmonic troupe.

Between tours in Europe with JATP, Rich was a permanent fixture on 52nd Street, where he was one of the spearheads of the new music called bebop. It was at this time that Rich worked and recorded with the likes of Charlie Parker, Dizzy Gillespie, Thelonius Monk, Al Haig, Buddy DeFranco, Erroll Garner, Dexter Gordon, George Duvivier, J.J. Johnson, and many other all-time jazz greats. Thereafter followed a period during which he could be heard alternately with Harry James and his ex-boss Tommy Dorsey until 1959 when he had a heart attack. In 1961 he returned to the James band where, in spite of his poor health, he was the driving force behind this swinging band.

In April of 1966 Rich formed a big band again for the first time since 1951, assembling some of the leading jazz players of the time like Gene Quill and Pepper Adams. In subsequent bands the personnel would read like a Who's Who in jazz, featuring such shining lights as Don Menza, Art Pepper, Al Porcino, Joe Romano, Pat LaBarbera, Bruce Paulson, Bobby Shriver, Chuck Findlay, Joe DiBarolo, Barry Kiner, Alan Kaplan, Lin Biviano, Dave Stahl, and Steve Marcus, who is still knocking them out every night with his exceptional tenor sax playing.

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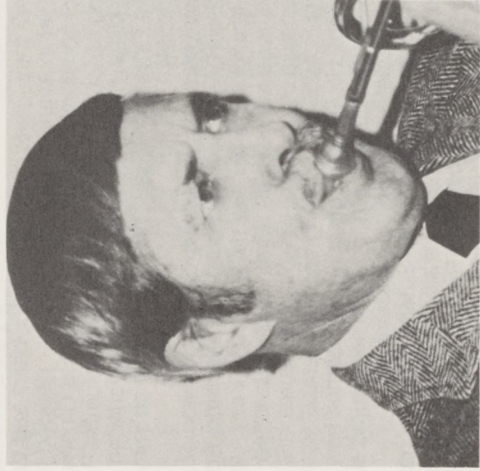
Wednesday, July 11, 1984, 8:00 p.m.

In order of appearance:

## HARRY JAMES ORCHESTRA

under the direction of

### JOE GRAVES

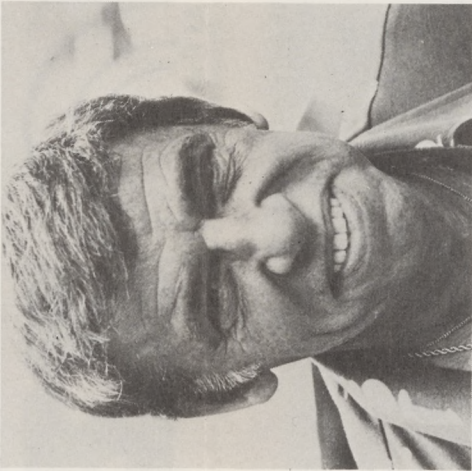


Joe Graves, leader, trumpet  
Rick Baptist, trumpet  
Clyde Reasinger, trumpet  
Louise Baptist, trumpet  
Bill Barrett, trumpet  
Chuck Anderson, trombone  
Mike Millar, trombone  
Fred Simmons, trombone  
Ben Davis, alto saxophone  
Alex Roseff, alto saxophone  
Mel Kunkle, tenor saxophone  
Norm Smith, tenor saxophone

Chuck Gentry, baritone saxophone  
Greg Field, drums  
Ira Westley, bass  
Nat Pierce, piano  
Cheryl Morris, vocalist

Intermission

## BUDDY RICH AND HIS BAND



featuring Steve Marcus, lead tenor saxophone

Brian Sjoerdinga, second tenor saxophone  
Bob Bowly, alto saxophone  
Mark Pinto, alto saxophone  
Joy Craig, baritone saxophone  
George Gisslein, trombone  
Mike Davis, trombone  
Dave Panichi, trombone  
Paul Phillips, trumpet  
Tony Gorruso, trumpet  
Dana Watson, trumpet  
Todd Schwartz, trumpet  
Bill Conliffe, piano  
Dave Carpenter, bass

Intermission

## ROSEMARY CLOONEY



accompanied by  
Buddy Rich and His Band



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Graves moved to Hollywood before entering the service, working with various local groups doing club and record dates. After serving in the Army as a member of the 21st Coast Artillery Band, he returned to Hollywood and joined the Ray Bauduc Band. He was recognized by both his peers and music critics as an outstanding trumpeter, and as a result was asked to join the Jimmy Dorsey Orchestra, the first of many big bands he worked with during the next few years.

While working with the Freddie Martin Orchestra in Los Angeles playing lead trumpet, he resumed his work in recording, and began accepting work in television and motion picture studios. It was during this time that Graves recorded several albums with the Glen Gray Orchestra. This afforded him the opportunity to recreate many of Harry James' biggest hit songs.

Graves then moved to Las Vegas and joined the house band at the Sahara Hotel, directed by Jack Eglish. At this time, Capitol Records, knowing of his ability to recreate the "Harry James Sound," contacted Graves in Las Vegas regarding a series of Time-Life albums called the "Swing Era." The idea was to recreate the sounds of the big bands, instrumental soloists and vocalists. During the many months it took to produce these albums, Graves demonstrated his great range of musical styles in recreating the sounds of Harry James, Billy Butterfield, Benny Carter, Cooty Williams, Randy Brooks, and others.

When asked who his favorite trumpet player is, Graves' answer is Louis Armstrong. . . but when asked who is the greatest trumpet player in the world, his answer is Harry James. The search for a trumpet player who could capably lead the New Harry James Orchestra, and sound like Harry James, was a short one, made even easier by the fact that Harry James had often mentioned Joe Graves as his choice for his successor. Joe Graves' talent and dedication to his work made him the most logical candidate, and the unanimous choice by management, to lead the New Harry James Orchestra.

The demand for the Harry James Orchestra with Joe Graves is evidenced by the fact that they will be touring in the Midwest and East from September 14 through October 20. Plans are being set for a four week European tour in November and three week cruise at the end of the year, as well as concerts throughout the South in early 1985, then back to the Midwest and East in April and May, and another cruise in June.

Currently in his 65th year in show business, **BUDDY RICH** defines his musical existence as "I go to play. I don't go to work. It's always fun. I don't live it as a job."

Bernard "Buddy" Rich has been in show business practically since his birth; 18 months after he was born in Brooklyn on September 30, 1917, he was already standing on the stage in his parents' vaudeville act. As a four-year-old he appeared in Raymond Hitchcock's Broadway show, *Pinwheel*, and two years later went with his parents to Australia where he presented a solo act billed as "Traps, the Boy Wonder." At the age of eleven Rich toured throughout the U.S. vaudeville circuit with his own show band.

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In 1967, Rich's band was selected by Jackie Gleason as a regular on his summer TV series, and in the fall of that year, Rich toured with his long-time admirer, Frank Sinatra. Since then Rich has continued with the big band format except for a brief intermission in late 1974 when he formed a small group and chose as his home a club in New York City, which was promptly christened "Buddy's Place." Rich missed the power and force of the big band, however, and returned to the format he uses today. This band continues to be more popular than ever, playing at various colleges, high schools, leading night clubs, and concert halls throughout the world, and making their debut at the Hollywood Bowl tonight.

**ROSEMARY CLOONEY** is an artist who has mellowed, matured and is at the peak of her creative powers. The distinctive, smooth sound which garnered Miss Clooney accolades, awards and gold records during the 1950's is today strengthened by her triumphant victory over past personal trauma and a return to her real joy in singing and making music.

Miss Clooney began her career in 1945 singing duets on radio with her sister in Cincinnati, followed by appearances with local bands. In 1947 they joined the Tony Pastor band and debuted at The Steel Pier in Atlantic City. After her sister decided to retire from the life of constantly being on the road, Miss Clooney went to New York on her own. There she signed with Columbia Records where Mitch Miller became her mentor. He persuaded her to record "Come On-a My House," which became an immediate, enormous success.

The next few years became an incredible whirlwind of professional activity: concerts, movies, recordings, television. Added to these commitments were her marriage to Jose Ferrer and five children born in as many years. Miss Clooney suffered severe depression because of these overwhelming pressures, and retired from public life in 1968 to undergo intensive therapy, as she has movingly described in her autobiography. She learned how to conquer her problems in time, emerging from her trauma stronger than before, both personally and professionally.

Since returning to the stage in 1972, Miss Clooney has been part of the enthusiastically acclaimed singing group "4 Girls 4" (with Kay Starr, Helen O'Connell and Rose Marie). She has been headlining her own concerts, and together with her recent recordings and television appearances (including a TV-movie of her autobiography), has been bringing her distinctive stylings to a new generation of fans.

Tonight Miss Clooney is returning to the Bowl and our series after her exciting debut last summer.



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## THE MODERN JAZZ QUARTET

John Lewis, piano  
Milt Jackson, vibraphone  
Percy Heath, bass  
Connie Kay, drums

Intermission



## SARAH VAUGHAN

Accompanied by

The Sarah Vaughan Trio

George Gaffney, piano  
Andrew Simpkins, bass  
Harold Jones, drums



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Since returning to the stage in 1972, Miss Clooney has been part of the enthusiastically acclaimed singing group "4 Girls 4" (with Kay Starr, Helen O'Connell and Rose Marie). She has been headlining her own concerts, and together with her recent recordings and television appearances (including a TV-movie of her autobiography), has been bringing her distinctive stylings to a new generation of fans.

Tonight Miss Clooney is returning to the Bowl and our series after her exciting debut last summer.

Currently in his 65th year in show business, **BUDDY RICH**



At the Bowl 1984



At the Bowl 1984

Produced for the Los Angeles Philharmonic by George Wein

Wednesday, September 5, 1984, 8:00 p.m.

IN ORDER OF APPEARANCE:



## THE MODERN JAZZ QUARTET

John Lewis, piano  
Milt Jackson, vibraphone  
Percy Heath, bass  
Connie Kay, drums

Intermission



## SARAH VAUGHAN

Accompanied by

**The Sarah Vaughan Trio**

George Gaffney, piano  
Andrew Simpkins, bass  
Harold Jones, drums



KKGO is the official radio station of Jazz at the Bowl.

Baldwin is the official piano of Jazz at the Bowl. Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division.

The **MODERN JAZZ QUARTET** is one of the most distinguished and distinctive small combos in jazz, with a mellow, melodic sound that has never been duplicated. Evolving out of the Dizzy Gillespie Big Band, the group has since 1955 consisted of pianist John Lewis, vibraphonist Milt Jackson, bassist Percy Heath, and drummer Connie Kay. Under Lewis' musical direction, the MJQ improvised within a well-defined structure, often incorporating fugal elements in their arrangements. Through concerts and dozens of record albums, the MJQ established a unique repertoire, ranging from ballads like *Django* to swinging blues like *Bags' Groove*. There were also numerous classically-inspired pieces composed by Lewis, such as *La Ronde*, *Fontessa* and *No Sun in Venice*. The MJQ was one of the few groups to experiment meaningfully with Third Stream Music, a hybrid of jazz and the European classical tradition. Their music has always emphasized a delicate balance of precisely planned structure with flowing improvisation. The Quartet, which disbanded in 1974, resumed performing together on a regular, limited basis in 1981.

**John Lewis**, who was raised in Albuquerque, New Mexico, studied both music and anthropology at the University of New Mexico. He later continued his studies at the Manhattan School of Music in New York. Prior to his forming the Modern Jazz Quartet, Lewis was well-schooled in modern jazz, having recorded with both Charlie Parker and Miles Davis. Lewis met **Milt Jackson** while both were members of Dizzy Gillespie's band. Jackson, who came from Detroit, Michigan, recorded in the late 1940s with the pianist and composer Thelonious Monk. Jackson obtained a wholly original sound on the vibraphone by adjusting the vibrato to a slower speed, producing a rich, sensuous quality. **Percy Heath**, who was raised in Philadelphia, joined the Gillespie band after working with trumpeters Theodore "Fats" Navarro and Miles Davis. **Connie Kay**, a New Yorker, had been working with Charlie Parker, Coleman Hawkins, and Stan Getz, before he replaced Kenny Clarke in 1955 to become the MJQ's permanent drummer.

**SARAH VAUGHAN** began a legendary music career as a seven-year-old vocalist in the Mount Zion Baptist Church in her native Newark, New Jersey. In addition to taking piano and organ lessons, she continued her formal music studies at the East Side Music and Arts High School.

When she was sixteen, Miss Vaughan was persuaded by her family and friends to enter an amateur show at the Apollo Theatre in New York City. She won — \$10.00 cash and a week's engagement. Billy Eckstine was in the audience during one of her performances and recommended her to Earl "Fatha" Hines, who hired her as singer and second pianist for his band. The following year, when Eckstine formed his own band, Miss Vaughan became his vocalist, and later, she was a member of the John Kirby Combo.

Miss Vaughan attracted the support of several influential radio and television personalities at the beginning of her career, and since then has maintained that initial impact on the industry. An imaginative, improvising musician, Miss Vaughan has embraced every kind of music — gospel, jazz, classical and pop. She enjoys the distinction of being an incomparable jazz performer with the range and ability of an opera singer. She is equally at home with a jazz trio or a symphony orchestra, or both.

In 1982, Sarah Vaughan received her first, long-overdue Grammy Award for best female jazz vocal performance on the recording *Gershwin Live!* with the Los Angeles Philharmonic, Michael Tilson Thomas conducting.

Miss Vaughan has performed many times with the Los Angeles Philharmonic both at the Music Center and Hollywood Bowl, and in 1981 headlined a "Jazz at the Bowl" concert.



At the Bowl 1984

Produced for the Los Angeles Philharmonic by George Wein

**Wednesdays at 8:00**

**Sept. 12 Lionel Hampton and  
his Big Band  
Bob Crosby and the  
Bobcats**

**Sept. 19 Mel Tormé,  
Carmen McRae,  
George Shearing Duo  
featuring Don Thompson,  
Bill Berry and the  
L.A. Big Band**



**HOLLYWOOD BOWL**



At the Bowl 1984

Produced for the Los Angeles Philharmonic by George Wein

Wednesday, September 12, 1984, 8:00 p.m.

IN ORDER OF APPEARANCE:



## BOB CROSBY AND HIS BOBCATS

Bob Crosby, leader, singer  
John Best, trumpet  
Dick Cathcart, trumpet  
Eddie Miller, tenor saxophone  
Abe Most, clarinet  
Bob Havens, trombone  
Gene Estes, drums  
Ray Sherman, piano  
Ray Leatherwood, bass

Intermission



## LIONEL HAMPTON AND HIS BIG BAND

Lionel Hampton, leader, vibes	Duffy Jackson, drums
Danny Mixon, piano	Ralph Hamperian, bass
John Gordon, trombone	Sam Turner, percussion
Charles Stephens, trombone	Barry Ries, trumpet
Robert Trowers, trombone	Vince Cutro, trumpet
Tom Chapin, saxophone	Al Bryant, trumpet
Adam Brenner, saxophone	John Pendenza, trumpet
Doug Miller, saxophone	
Dave Schumacher, saxophone	
Jerry Weldon, saxophone	
Chris Gulhaugen, trombone	



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**GEORGE ROBERT (BOB) CROSBY** was born in Spokane, Washington, the youngest of seven children and ten years younger than brother Bing.

His career got started when he interrupted his studies at Gonzaga University in 1932 to join the Anson Weeks Orchestra as a singer. He went on to become the first male vocalist in the Dorsey Brothers Orchestra. While singing with the Dorsey Brothers at the Moulin Rouge in New York, Crosby was asked to become the leader of a 12-piece orchestra.

Crosby and his Bobcats became headliners throughout the country, winning popularity polls, starring on radio and making many successful recordings. World War II broke up the band, and Crosby enlisted in the Marines where he was assigned the task of organizing a show to tour combat zones where USO shows couldn't go.

Back home, he reorganized the Bobcats and secured a contract with NBC, for whom he did Lucky Strike's Jack Benny Show on radio and later TV. Soon after he had his own popular radio show, Club 15. He continued with Club 15 until 1953 when a similar format was projected into the successful Bob Crosby Show for CBS-TV.

Since then, Crosby has continued to be active as a solo performer and with his Bobcats, touring the Orient, Australia, Europe, as well as the U.S. They have played an extended engagement at the Rainbow Grill in New York's Rockefeller Center, and appeared many times in Reno, Tahoe and Las Vegas (in 1976 Crosby and his band opened Las Vegas' Aladdin Hotel). They are also regulars on the bill at the MGM Grand in Reno.

During 1973 and 1974 Crosby did four 90-day concert tours, called The Big Band Cavalcade, with his friend Freddie Martin. He has been a regular on the line-up of Disneyland's annual week of dixieland music, and one year played both New Year's Eve at Disneyland and New Year's Day at the opening of Disneyworld.

In recent years the band has been heard at festivals in Nice, France, New Orleans and the Playboy Jazz Festival at the Hollywood Bowl.

"King of the Vibes" and "Master of the Drums," **LIONEL HAMPTON** has won the vibes spot in Playboy's Annual All-Star Jazz and Pop Poll ever since its inception. The legendary performer became entranced with music as a grammar school student in Chicago, where he first tried his hand at playing drums; and he discovered vibes during his high school years by carefully observing the progressions of the Erskine Tate Band. Soon his preoccupation with music led him to his first professional gig as part of the house band at Frank Sebastian's Cotton Club.

In 1930 a meeting with Louis Armstrong in Los Angeles secured Hampton's place in musical history. Recalls Hampton, "Louis had come to L.A. without his regular back-up band and so he asked us if we could back him. . . . The day Louis went into the recording studio with us he spotted a set of vibes and asked me if I knew anything about playing them. . . . I went ahead and played the vibes with Louis on that session. As it turned out, that was the first time jazz had ever been played on the vibes!"

That first number, *Memories of You*, spurred Hampton's interest in the instrument and led, in 1934, to his forming his own band. The band worked throughout California during the summer of 1936, when a chance meeting with Benny Goodman led to a new partnership. After recording *Dinah* and *Moonglow* with Goodman, Hampton joined his band, staying with it until 1940.

Since forming his own band he has traveled the world — many times under State Department auspices. In addition, he is an active fund raiser for various charities and is an avid politician who has campaigned for and befriended a number of presidential candidates.

Always a favorite at the Bowl, this will mark Hampton's fourth appearance on the Jazz at the Bowl series where he has always had the audience dancing and swinging in the aisles.



**HOLLYWOOD BOWL**



**At the Bowl 1984**

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**Final Concert of the 1984 Season!  
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**Jazz Goes to the Movies**

**Mel Tormé,  
Carmen McRae,  
George Shearing Duo  
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Bill Berry and the  
L.A. Big Band**

# HOLLYWOOD BOWL

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Ernest Fleischmann, General Director

Wednesday, July 4, 1984, 7:30 p.m.

## FAMILY FIREWORKS PICNIC CONCERT

LOS ANGELES PHILHARMONIC  
NEAL STULBERG, Conductor

UNIVERSITY OF SOUTHERN CALIFORNIA  
TROJAN MARCHING BAND

Sammy Davis, Jr., with whom she has toured, and many more whose encouragement has helped Miss McRae to reach the top of her profession.

The road to the top, to success as one of America's favorite ladies of song, was not easy. But, as Miss McRae says, "The only answer to trouble is to survive it."

Born in Manhattan in 1922 of Jamaican heritage, she took classical piano lessons and, after failing under the spell of the great Billie Holiday, decided to become a singer. During the 1940's she worked intermittently as a band vocalist (with Mercer Ellington, Benny Carter, and Count Basie, among others) filling in the gaps with jobs as a chorus girl and secretary. By the time a Chicago club hired her as a singer-pianist in 1948, she was so broke she had to borrow money from the owner to join the local union. But in the early 1950's, Miss McRae stepped out from behind the ivories as a solo singer, cut her first records, and the rest is history.

In the past few years, Miss McRae has been more in demand than ever with appearances that have spanned the continents, including Japan, the Far East, Australia, South America, and Mexico. She has been a great favorite with Hollywood Bowl audiences as well, appearing both on the Playboy Jazz Festival and tonight for the fourth time on the Jazz at the Bowl series.

**GEORGE SHEARING** enjoys an international reputation as a pianist, arranger and composer. Equally at home on the classical concert stage as on the jazz nightclub stand, Shearing is recognized for his inventive, orchestrated jazz. His compositions number better than 100, including his classic *Lullaby of Birdland*, which has become a jazz standard. As an educator, he has devoted many summers to teaching jazz technique, arrangement and ensemble playing both at the University of Utah Jazz Workshop and at the Chautauqua Institution.

George Albert Shearing was born on August 13, 1919, in the Battersea area of London. Congenitally blind, he was the youngest of nine children of a coalman. His only formal musical education consisted of four years of study at the London Lodge School for the Blind. While his talent won him a number of university scholarships, he was forced to refuse them in favor of a more financially productive pursuit: playing piano in a neighborhood pub. Shearing joined an all-blind band in the 1930's and at that time developed a friendship

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In 1970 Merv Griffin moved his show and stage to California. Using the core of New York transplants, Berry recruited additional personnel, and the L.A. Big Band was formed. It quickly became the leading big band on the West Coast and, specifically, the definitive interpreter of Duke Ellington's music.

Berry has performed at the Newport, Concord, Monterey and Santa Barbara Jazz Festivals as soloist and leader, toured Europe with Louis Bellson, and Japan with Benny Carter. In 1980 he directed the California All State Honors Jazz Ensemble at the California Music Educators Association convention. In 1981 he conducted the High School All Star Band at the Monterey Jazz Festival to unanimous acclaim, and has kept that position ever since.

In recent years, in addition to studio work, recording, and performing, Berry has turned more of his attention to conducting clinics. He says firmly that if jazz is to survive, it must be played by new generations, and that it is particularly important for veterans like himself to share their knowledge with those just starting out.



If you are interested in being on our Jazz at the Bowl mailing list and receiving information on the 1985 season, please call (213) 972-7300.

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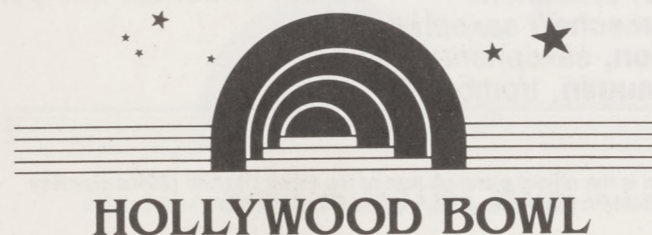
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Carmen McRae,  
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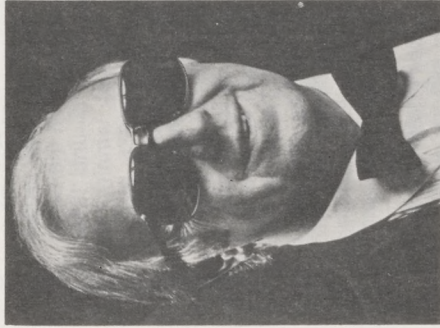
## JAZZ GOES TO THE MOVIES



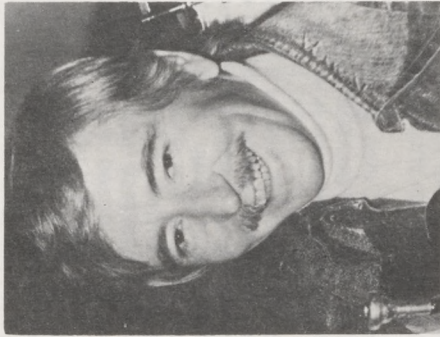
Mel Tormé



Carmen McRae



George Shearing



Bill Berry

### IN ORDER OF APPEARANCE:

## BILL BERRY AND THE L.A. BIG BAND

Bill Berry, leader & cornet  
Bob Efford, reeds  
Lanny Morgan, reeds  
Jack Nimitz, reeds  
Herman Riley, reeds  
Marshall Royal, reeds  
Buster Cooper, trombone  
Slyde Hyde, trombone  
Phil Teele, trombone

Jim Self, bass trombone & tuba  
Al Aarons, trumpet  
Pete Candoli, trumpet  
Gene Goe, trumpet  
Bob O'Jeda, trumpet  
Dave Frishberg, piano  
Andy Simpkins, bass  
Frankie Capp, drums  
Maurice K. Stein, violin

## CARMEN MCRAE

Accompanied by:  
John Leftwich, bass  
Pat Coil, piano  
Donald Bailey, drums

Intermission

## BILL BERRY AND THE L.A. BIG BAND

## GEORGE SHEARING DUO FEATURING DON THOMPSON

## MEL TORMÉ

Accompanied by Bill Berry and the L.A. Big  
Band and Don Osborne, drums



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**MEL TORMÉ** has had at least a dozen careers in his more than forty years as an entertainer: singer, movie star, composer, radio performer, drummer, television talk show host, musical arranger, dramatic actor, television producer, vaudeville performer and author.

A native Chicagoan, Tormé performed regularly with the Coon-Sanders Orchestra at the Blackhawk when he was only four. By the ripe old age of six he was working in child vaudeville units around Chicago, and two years later, as the result of an audition he took at the Century of Progress World's Fair, he was chosen for a role in a soap opera. From 1933 until 1941, when his voice changed, he was one of radio's busiest child actors. At the age of fourteen, a song he wrote called *Lament to Love* became a top ten hit, recorded by Harry James, Les Brown and other big bands.

The song brought Tormé to the attention of bandleader Ben Pollack, who signed him as a singer and also as a drummer for a band he put together. On the band's closing night, an RKO film executive was in the audience and, in true motion picture success story style, was so impressed with Tormé that the singer was soon before the cameras — in RKO's *Higher and Higher*. Next on Tormé's movie schedule were *Pardon My Rhythm* for Universal and *Let's Go Steady* for Columbia.

Following two more movies — for MGM — Tormé turned to the television medium. His first starring spot on the home box was a half-hour talk show which was on the air until 1958. During the same period, he turned to acting, winning an Emmy nomination as Best Supporting Actor in 1956, all the while continuing to pursue the various other facets of his career. In the mid-60's he began adding to his already long list of activities, chiefly in the creative areas of television, writing and producing shows for himself and for others.

In the past several years, Tormé has been increasingly active as a singer, appearing in Las Vegas, Tahoe, and in prestigious hotels throughout the U.S. He has also been recording with renewed enthusiasm and success: his 1982 and 1983 collaborations with George Shearing garnered Tormé back to back Grammy Awards for best jazz vocal performance.

Tormé's previous Jazz at the Bowl dates (1980, '82 and '83) have brought the audiences to their feet for more.

**CARMEN McRAE** has been called a "singer's singer." She is in constant demand for public appearances by fans both young and old, hip and not so hip.

As an established entertainer, she more than satisfies the increasingly critical demands of younger America with such popular concert engagements as those at the Monterey Jazz Festival and the Newport Jazz Festival. As for the mature audiences, Miss McRae has an equally ardent following which takes her to the poshest ritieries and concert halls in the world, including Ronnie Scott's in London, Lincoln Center in New York, Carnegie Hall, the Playboy Club in Los Angeles, the Caribe Hilton in Puerto Rico, the Eden Roc in Miami, the MGM Grand Hotel in Las Vegas, along with The Great American Music Hall and the Mocambo in San Francisco, and the renowned Concerts by the Sea in Redondo Beach. Among her fellow entertainers, her legion — Sarah Vaughan, Della Reese, Ella Fitzgerald, Dizzy Gillespie, Sammy Davis, Jr., with whom she has toured, and many more whose encouragement has helped Miss McRae to reach the top of her profession.

The road to the top, to success as one of America's favorite ladies of song, was not easy. But, as Miss McRae says, "The only answer to trouble is to survive it."

Born in Manhattan in 1922 of Jamaican heritage, she took classical piano lessons and, after falling under the spell of the great Billie Holiday, decided to become a singer. During the 1940's she worked intermittently as a band vocalist (with Mercer Ellington, Benny Carter, and Count Basie, among others) filling in the gaps with jobs as a chorus girl and secretary. By the time a Chicago club hired her as a singer-pianist in 1948, she was so broke she had to borrow money from the owner to join the local union. But in the early 1960's, Miss McRae stepped out from behind the ivories as a solo singer, cut her first records, and the rest is history.

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with the noted jazz critic Leonard Feather. Through this contact, he made his first appearance on BBC Radio.

Shearing's keyboard reputation flourished through engagements in top London supper clubs and as a popular guest on the BBC. While still in his twenties, he landed a recording contract with Decca Records and became one of the top selling artists in Britain. In 1941, he won his first popularity poll and for the next seven years he dominated British jazz polls.

In 1947, Shearing moved to America, where he spent two years establishing his fame on this side of the Atlantic. The Shearing sound commanded national attention when, in 1949, Leonard Feather suggested to George that he add a vibraphone and guitar to his trio of piano, bass and drums. Beginning with their second record, *September in the Rain*, which sold a then astonishing 900,000 copies, the quintet became a showcase for such future stars as vibraphonists Gary Burton and Cal Tjader and guitarist Joe Pass. In 1978, Shearing disbanded the quintet, preferring to work as a duo with a bassist, currently Don Thompson.

An international favorite, Shearing has made numerous concert appearances throughout Japan, Australia, Europe, South America, Africa and the West Indies. In the last decade, Shearing's passion for classical music has peaked, and he has since performed with the Cleveland Orchestra, the Boston Pops, the Utah and St. Louis Symphonies, and the Los Angeles Philharmonic at Hollywood Bowl in 1981. Shearing made Jazz at the Bowl appearances in 1980 and 1983.

**DON THOMPSON** has been one-half of the George Shearing Duo for the past two years, mainly playing bass, but also sitting in on piano and contributing original compositions to the act on occasion. The Canadian-born musician is largely self-taught, having had piano lessons only at a very early age. He learned bass by watching jazz musicians in clubs, and eventually became a professional in 1960 at the age of 20, playing bass, piano and vibes. He has been a member of the John Handy Quintet and has worked with other top jazz artists such as Barney Kessel, Art Farmer, Milt Jackson, James Moody, Tal Farlow, Blue Mitchell and Zoot Sims, both in concert and on recordings. Thompson records under his own name as well, having six albums to his credit, and another two releases as co-leader with Ed Bickert (one of which won the Juno Award, Canada's version of the Grammy, in 1980).

The son and grandson of musicians, **BILL BERRY** was born in Benton Harbor, Michigan on September 14, 1930. His formative years were spent traveling with his parents from a home base in South Bend, Indiana, where he began piano lessons at the age of five. By the time he was in high school and began to study music seriously, the family had settled in Cincinnati and Berry turned his attention to the trumpet.

He graduated from high school to a three-year stint with a traveling territory band that worked the Midwest doing one-nighters. It was a tough but valuable training ground. The U.S. Air Force claimed the next four years of his time. After he was discharged, he returned to study at the Cincinnati College of Music, then attended the Berklee School of Music in Boston where he was assigned the jazz trumpet chair in Herb Pomeroy's band.

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By 1964 Berry had married and had enough of the road. Moving to New York to pursue jazz and commercial work, he joined the Merv Griffin Show. The nucleus of a big band of his own was formed there. When they weren't recording or doing stage work, Bill Berry and the New York Band worked weekends around New York City.

In 1970 Merv Griffin moved his show and stage to California. Using the core of New York transplants, Berry recruited additional personnel, and the L.A. Big Band was formed. It quickly became the leading big band on the West Coast and, specifically, the definitive interpreter of Duke Ellington's music.

Berry has performed at the Newport, Concord, Monterey and Santa Barbara Jazz Festivals as soloist and leader, toured Europe with Louis Bellson, and Japan with Benny Carter. In 1980 he directed the California All State Honors Jazz Ensemble at the California Music Educators Association convention. In 1981 he conducted the High School All Star Band at the Monterey Jazz Festival to unanimous acclaim, and has kept that position ever since.

In recent years, in addition to studio work, recording, and performing, Berry has turned more of his attention to conducting clinics. He says firmly that if jazz is to survive, it must be played by new generations, and that it is particularly important for veterans like himself to share their knowledge with those just starting out.



AT THE BOWL

If you are interested in being on our Jazz at the Bowl mailing list and receiving information on the 1985 season, please call (213) 972-7300.

# HOLLYWOOD BOWL

SUMMER HOME OF THE LOS ANGELES PHILHARMONIC  
Ernest Fleischmann, General Director

Wednesday, July 4, 1984, 7:30 p.m.

## FAMILY FIREWORKS PICNIC CONCERT

LOS ANGELES PHILHARMONIC  
NEAL STULBERG, Conductor

UNIVERSITY OF SOUTHERN CALIFORNIA  
TROJAN MARCHING BAND  
DR. ARTHUR C. BARTNER, Director  
BILL WATROUS, Trombone

### I. LOS ANGELES PHILHARMONIC

Los Angeles City Councilman Joel Wachs won the opportunity to conduct the Los Angeles Philharmonic in the *The Star-Spangled Banner* tonight as the result of being the highest bidder at the Music Center Mercado auction last April 27.

- IVES** Variations on *America* (1891)  
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Huck Finn  
Old Creole Days  
Mardi Gras
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- FOX** Trojan Fanfare
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- GERSHWIN** Gershwin Medley (arr. Fox)
- LEVY** Bread and Watrous  
MR. WATROUS
- SOUSA** Three Marches: The Washington Post — El Capitan — The Stars and Stripes Forever  
Special Effects by Astro Pyrotechnics  
Gene Evans, Master Pyrotechnician

Sam the Olympic Eagle, the official mascot of the Games of the XXIIIrd Olympiad, Los Angeles 1984, is appearing through the courtesy of the Los Angeles Olympic Organizing Committee.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

**GEORGE ROBERT (BOB) CROSBY** was born in Spokane, Washington, the youngest of seven children and ten years younger than brother Bing.

His career got started when he interrupted his studies at Gonzaga University in 1932 to join the Anson Weeks Orchestra as a singer. He went on to become the first male vocalist in the Dorsey Brothers Orchestra. While singing with the Dorsey Brothers at the Moulin Rouge in New York, Crosby was asked to

"King of the Vibes" and "Master of the Drums," **LIONEL HAMPTON** has won the vibes spot in Playboy's Annual All-Star Jazz and Pop Poll ever since its inception. The legendary performer became entranced with music as a grammar school student in Chicago, where he first tried his hand at playing drums; and he discovered vibes during his high school years by carefully observing the progressions of the Erskine Tate Band. Soon his preoccupation with music led him to his first professional gig as part of the house band

**MEL TORMÉ** has had at least a dozen careers in his more than forty years as an entertainer: singer, movie star, composer, radio performer, drummer, television talk show host, musical arranger, dramatic actor, television producer, vaudeville performer and author.

A native Chicagoan, Tormé performed regularly with the Coon-Sanders Orchestra at the Blackhawk when he was only four. By the ripe old age of six he was working in child vaudeville units around Chicago, and two years later, as the result of an audition he took at the Century of Progress World's Fair, he was chosen for a role in a soap opera. From 1933 until 1941, when his voice changed, he was one of radio's busiest child actors. At the age of fourteen, a song he wrote called *Lament to Love* became a top ten hit, recorded by Harry James, Les Brown and other big bands.

The song brought Tormé to the attention of bandleader Ben Pollack, who signed him as a singer and also as a drummer for a band he put together. On the band's closing night, an RKO film executive was in the audience and, in true motion picture success story style, was so impressed with Tormé that the singer was soon before the cameras — in RKO's *Higher and Higher*. Next on Tormé's movie schedule were *Pardon My Rhythm* for Universal and *Let's Go Steady* for Columbia.

Following two more movies — for MGM — Tormé turned to the television medium. His first starring spot on the home box was a half-hour talk show which was on the air until 1958. During the same period, he turned to acting, winning an Emmy nomination as Best Supporting Actor in 1956, all the while continuing to pursue the various other facets of his career. In the mid-60's he began adding to his already long list of activities, chiefly in the creative areas of television, writing and producing shows for himself and for others.

In the past several years, Tormé has been increasingly active as a singer, appearing in Las Vegas, Tahoe, and in prestigious hotels throughout the U.S. He has also been recording with renewed enthusiasm and success: his 1982 and 1983 collaborations with George Shearing garnered Tormé back to back Grammy Awards for best jazz vocal performance.

Tormé's previous Jazz at the Bowl dates (1980, '82 and '83) have brought the audiences to their feet for more.

**CARMEN McRAE** has been called a "singer's singer." She is in constant demand for public appearances by fans both young and old, hip and not so hip.

As an established entertainer, she more than satisfies the increasingly critical demands of younger America with such popular concert engagements as those at the Monterey Jazz Festival and the Newport Jazz Festival. As for the mature audiences, Miss McRae has an equally ardent following which takes her to the poshest ritieries and concert halls in the world, including Ronnie Scott's in London, Lincoln Center in New York, Carnegie Hall, the Playboy Club in Los Angeles, the Caribe Hilton in Puerto Rico, the Eden Roc in Miami, the MGM Grand Hotel in Las Vegas, along with The Great American Music Hall and the Mocombo in San Francisco, and the renowned Concerts by the Sea in Redondo Beach. Among her fellow entertainers, her fans are legion — Sarah Vaughan, Della Reese, Ella Fitzgerald, Dizzy Gillespie,

with the noted jazz critic Leonard Feather. Through this contact, he made his first appearance on BBC Radio.

Shearing's keyboard reputation flourished through engagements in top London supper clubs and as a popular guest on the BBC. While still in his twenties, he landed a recording contract with Decca Records and became one of the top selling artists in Britain. In 1941, he won his first popularity poll and for the next seven years he dominated British jazz polls.

In 1947, Shearing moved to America, where he spent two years establishing his fame on this side of the Atlantic. The Shearing sound commanded national attention when, in 1949, Leonard Feather suggested to George that he add a vibraphone and guitar to his trio of piano, bass and drums. Beginning with their second record, *September in the Rain*, which sold a then astonishing 900,000 copies, the quintet became a showcase for such future stars as vibraphonists Gary Burton and Cal Tjader and guitarist Joe Pass. In 1978, Shearing disbanded the quintet, preferring to work as a duo with a bassist, currently Don Thompson.

An international favorite, Shearing has made numerous concert appearances throughout Japan, Australia, Europe, South America, Africa and the West Indies. In the last decade, Shearing's passion for classical music has peaked, and he has since performed with the Cleveland Orchestra, the Boston Pops, the Utah and St. Louis Symphonies, and the Los Angeles Philharmonic at Hollywood Bowl in 1981.

Shearing made Jazz at the Bowl appearances in 1980 and 1983.

**DON THOMPSON** has been one-half of the George Shearing Duo for the past two years, mainly playing bass, but also sitting in on piano and contributing original compositions to the act on occasion. The Canadian-born musician is largely self-taught, having had piano lessons only at a very early age. He learned bass by watching jazz musicians in clubs, and eventually became a professional in 1960 at the age of 20, playing bass, piano and vibes. He has been a member of the John Handy Quintet and has worked with other top jazz artists such as Barney Kessel, Art Farmer, Milt Jackson, James Moody, Tal Farlow, Blue Mitchell and Zoot Sims, both in concert and on recordings. Thompson records under his own name as well, having six albums to his credit, and another two releases as co-leader with Ed Bickert (one of which won the Juno Award, Canada's version of the Grammy, in 1980).

The son and grandson of musicians, **BILL BERRY** was born in Benton Harbor, Michigan on September 14, 1930. His formative years were spent traveling with his parents from a home base in South Bend, Indiana, where he began piano lessons at the age of five. By the time he was in high school and began to study music seriously, the family had settled in Cincinnati and Berry turned his attention to the trumpet.

He graduated from high school to a three-year stint with a traveling territory band that worked the Midwest doing one-nighters. It was a tough but valuable training ground. The U.S. Air Force claimed the next four years of his time. After he was discharged, he returned to study at the Cincinnati Col-

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Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division



## NOTES BY ORRIN HOWARD

### Variations on "America"

Charles Ives (1874-1954)

Transcribed for Orchestra

by William Schuman (b. 1910)

Irreverence, thy name was Ives, Charles Edward. But then, what 17-year-old could have composed this disarmingly acrid but not acrimonious set of variations on the patriotic song, *America*, other than one whose earliest training (at the hand of an amazingly imaginative bandmaster father) prepared him to thumb his nose at musical conservatism, tradition and formalism? Sometimes for the sheer rascally joy of the thumbing, often with the sublime instinct of the true revolutionary, did our Connecticut Yankee conjure sounds involving bitonality, polyrhythms and stream of consciousness exploits which proved anathema to his contemporaries, but which eventually became the stock-in-trade of so many serious 20th-century composers.

Ives, when seventeen (in 1891) and not yet at Yale, wrote the *Variations on America* for organ and included it in some of his organ recitals. Its exuberant tongue-in-cheekery could not possibly have found favor in the straight-laced nineties, even in its abridged form which deleted two interludes whose cavorting in two different keys could only have pained tender ears. Not until 1949 was the piece published, all its parts put intact by E. Power Biggs, whose performance of it at the dedication of the organ in Lincoln Center's Philharmonic Hall (now Avery Fisher Hall) in New York suggested to composer William Schuman nothing less than a transcription for full orchestra. Schuman explained: "By the time the piece was over, I knew that I simply had to transcribe it...My intention was to make as effective an orchestral piece as I could devise, without changing any of the musical materials. Therefore, I have taken no liberties with the harmonies or the melodies; all remain exactly as they were in the original."

The work opens with a quick introduction based on the rhythmic figure of *America's* first two measures. By the third measure of his setting, Ives' elbow is in *America's* rib, and Schuman's orchestration, strongly muscled with such percussion as castanets, tambourine and xylophone, presses the assault. After an harmonically clear-cut exposition of the theme in brass and strings playing with the wood of the bow, there are five variations, the bitonal interludes coming between variations two and three, and four and five.

### Three Dance Episodes from "On The Town"

Leonard Bernstein (b.1918)

Leonard Bernstein wrote his first ballet score, *Fancy Free*, in 1944, and the same year expanded the idea of the dance piece into the musical comedy *On the Town*. As staged by George Abbott, and with the dance sequences devised by *Fancy Free's* choreographer Jerome Robbins, the show was a bonafide Broadway hit.

The story of the show is the essence of good-humored simplicity. Three sailors — Chip, Ozzie and Gabey — are on a short shore-leave, each with the same basic goal: doing the town with a girl yet to be found. Each succeeds in his own zany way. The dance episodes demonstrate those elements that mark all of Bernstein's theatre music, elements that gave the genre freshness, class, wit and consummate musical skill. Listening to a Bernstein tune, one may be caught by resemblances to such strange musical bed-fellows as Aaron Copland (the syncopations, the simple triadic harmonies), George Gershwin (the bluesy sophistication — is that *The Man I Love* in the first episode?) and Johannes Brahms (the reflective poignance of the ballads). Even so, the originality is stunning, and always compelling.

**I: The Great Lover.** Gabey, the romantic sailor in search of the glamorous "Miss Turnstiles," falls asleep on the subway and dreams of sweeping "Miss Turnstiles" off her feet.

**II: Pas de Deux.** Gabey watches a scene, both tender and frightening, in which a sensitive high school girl in Central Park is lured and then cast off by a worldly sailor.

**III: Times Square.** A panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace.

### "Chester" from "New England Triptych"

William Schuman (b. 1910)

The national musical heritage of contemporary American composers is a crazy patchwork culled from disparate sources: four-square Puritan hymn tunes; Elizabethan songs with their piquant modality; African work songs whose complex rhythms and innate sadness set the stage for ragtime, blues and jazz; the fervent music of revivalists; and, of course, the wealth of European art music imported to these shores.

In our country's early years, there was little opportunity for the pursuit of music as a profession; of the relatively few who devoted themselves to musical creativity, the 18th century William Billings looms as a major figure. Boston-born (1746) and a tanner by trade, Billings, with only a smattering of formal training but with unlimited enthusiasm and dedication, brought primitive strength and vigor to his psalm tunes, anthems and canons, exemplifying in them that ruggedness and tenderness of spirit we like to think of as typically American. Little wonder that a creative musician of such diverse parts as William Schuman would be attracted to the work of Billings. In 1956 he composed the *New England Triptych* on a commission by Andre Kostelanetz, using as its basis three choral pieces by Billings: *Be Glad Then, America*; *When Jesus Wept* and *Chester*.

In an explanation of the work, Schuman has said, in part: "Despite the undeniable crudities and technical shortcomings of Billings' music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

### Music from "Mississippi Suite" and "Cloudburst" from "Grand Canyon Suite"

Ferde Grofé (1892-1982)

Few American composers have celebrated so many places and things pertaining to their country as Ferde Grofé. Of his numerous works — some titles are *Mississippi Suite*, *Hollywood Suite*, *San Francisco Suite*, *Death Valley Suite*, *Hudson River Suite* — none has retained its popularity more than *Grand Canyon Suite*. Started by Grofé in 1921, the work was not completed until ten years later, and then in its original scoring for the some twenty members of the Paul Whiteman band, for which Grofé was arranger. (It was Grofé who made the orchestration for Gershwin's *Rhapsody in Blue*.) Two years later he arranged the *Grand Canyon Suite* for symphony orchestra. *Cloudburst* is the last, and most vividly pictorial, of its five sections.



**NEAL STULBERG**, who joined the Los Angeles Philharmonic roster in October 1982 as assistant conductor was named to the post of Exxon/Arts Endowment Conductor\* at the beginning of the 1983/84 season. Mr. Stulberg began an association with the Philharmonic in the 1981/82 season conducting Symphonies for Youth concerts and acting as an assistant conductor in the Orchestra's production of *Falstaff*. In his position as assistant conductor, Mr. Stulberg is involved in all phases of the Orchestra's youth programs — Symphonies for Youth, In-School Concerts, Orchestral Training Program and the Los Angeles Philharmonic Institute — as well as many other facets of the Orchestra's activities.

In addition to his work with the Los Angeles Philharmonic, Mr. Stulberg is conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles.

Born in Detroit in 1954, Mr. Stulberg is a graduate of Harvard University (B.A. 1976), the University of Michigan (M.M. 1978) and New York's Juilliard School (Professional Study Program, 1979); he also studied orchestral conducting at the Accademia Nazionale di Santa Cecilia in Rome (1977). His principal conducting teachers were Franco Ferrara, Joseph Silverstein, John Nelson and Gustav Meier; in addition he has studied piano with Leonard Shure and Mischa Kottler, among others, and viola with Jacob Krachmalnik.

Prior to taking his post in Los Angeles, Mr. Stulberg was resident conductor of the MIT Symphony Orchestra in Cambridge, Massachusetts, assistant conductor of the American Symphony Orchestra in New York and conductor of the Barnard-Columbia Philharmonia, New York. He has also served as conductor of the Harvard Bach Society Orchestra and as pianist and opera coach on the staff of the Juilliard School and the Aspen Music Festival. In 1980 he was a prizewinner in the Baltimore Symphony's Young Conductors Competition.

\*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS, INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

## UNIVERSITY OF SOUTHERN CALIFORNIA *The Spirit of Troy* TROJAN MARCHING BAND

The Trojan Marching Band has been a major part of USC since the University's inception in 1880. But the present day Trojans, some 250 strong, are a far cry from the all-male military-style band of 100 years ago. In Dr. Arthur C. Bartner's 14 years at USC, the band has tripled in size and become one of the best known and most widely travelled bands in the nation.

Of course, athletics have played a big part in the band's activities over the years. They have performed in 24 Rose Bowls, as well as in the 1976 Liberty Bowl, the 1977 Bluebonnet Bowl, and the Fiesta Bowl in 1982. The Trojan Band supports virtually every athletic team on campus, with a special group of bandmen following all women's athletic teams including USC's NCAA champion women's basketball team. Professional sports fans have enjoyed the band at Rams, Raiders, 49ers, LA Express and Dodger games. In addition, a small group of bandmen has become the "Laker's Band," performing at every Lakers home game for the past five years. During the 1932 Olympics, which were held in Los Angeles, the USC Band formed the 10th Olympic Braid. Members of the band have already participated in the current Olympic project, playing at several pre-Olympic events.

Away from the sporting arena, the Trojan Marching Band has been featured in five motion pictures — *Hello Dolly*, *Two-minute Warning*, *That's Entertainment Part II*, *The Gong Show Movie* and *Grease II* — as well as on numerous television shows and commercials. They have recorded with rock superstars Fleetwood Mac — and received a platinum album for that collaboration in the group's top-10 hit *Tusk*. The *Spirit of Troy* has also played for 10 American Presidents, most recently President Reagan.

Numerous artists from the entertainment industry have made guest appearances with the Trojan Band over the years, including Henry Mancini, Steve Allen, Bill Conti, Lalo Schiffrin, Quincy Jones, Chuck Mangione, Louis Bellson, Maynard Ferguson, Leonard Bernstein, Diana Ross, Neil Diamond, Robert Goulet, Lorne Greene, John Wayne and Herb Alpert, who once played cornet in the band!

The band represents over 60 major fields of study at USC and it is structured so that the students are in charge of the actual day-to-day operation of the organization, headed by the student band staff. All of the band's music is specially arranged by assistant director/arranger Tony Fox.

This is the Trojan Marching Band's third successive appearance at the Hollywood Bowl's July 4 Family Fireworks Picnic Concert.



**DR. ARTHUR C. BARTNER** has long been recognized as a trendsetter in the field of collegiate marching bands. In his 14 years of direction, the Trojan Marching Band has tripled its original size of 80 members, and become the most widely recognized band in the United States.

A Professor of Music at USC, Dr. Bartner holds a B.A., M.A., and Ed.D. from the University of Michigan. Along with the Marching Band, he also directs the USC Concert Band and Trojan Varsity Band.

Dr. Bartner's talents are also widely respected away from USC. He has been appointed to the prestigious position of Director of Bands for the 1984 Los Angeles Olympic Games, as well as Director of Bands for the Japan Bowl football game in Tokyo. He is a noted adjudicator for band and orchestra festivals throughout North America, and is a frequent guest conductor for bands all over the West. Last year he directed the largest college band ever assembled, 450 musicians from across the United States, at the opening ceremonies of Disney's EPCOT Center in Florida. Dr. Bartner spends his summers directing the All-American Collegiate Marching Band at Disneyland.



# Los Angeles Philharmonic Orchestra

(founded 1919)

**Simon Rattle**, Principal Guest Conductor

**Michael Tilson Thomas**, Principal Guest Conductor

**Neal Stulberg**, Exxon/Arts Endowment Assistant Conductor\*

**William Kraft**, Composer-in-Residence†

## 1st Violins

**Sidney Weiss**  
Principal Concertmaster  
**Alexander Tregler**  
Second Concertmaster  
**Irving Geller**  
Associate Concertmaster  
**Mark Baranov**  
Assistant Concertmaster  
**Tamara Chernyak**  
**Tze-Koong Wang**  
**Rochelle Abramson**  
**Mark Kashper**  
**Lawrence Sonderling**  
**Barbara Durant**  
**Charlotte Sax**  
**Mischa Lefkowitz**  
**Barry Socher**  
**Edith Markman**  
**Richard Leshin**  
**William Heffernan**  
**Camille Guastafeste**  
**Michele Boyver**

## 2nd Violins

**Harold Dicterow**  
Principal  
**Jeanne Aiken**  
Associate Principal  
**Lori Ulanova**  
**William Rankin**  
**Jack Gootkin**  
**Janet DeLancey**  
**Roy Tanabe**  
**Michael Nutt**  
**Robert Witte**  
**Guido Lamell**  
**Fred Broders**  
**Carlo Spiga**  
**Judith Mass**  
**Paul Stein**  
**Maria Larionoff**  
**Dale Allmond**

## Violas

**Heiichihiro Ohyama**  
Principal  
**Arthur Royval**  
Assistant Principal  
**Jerry Epstein**  
**Irving Manning**  
**David Stockhammer**  
**Murray Schwartz**  
**Albert Falkove**  
**Richard Elegino**  
**Charles Lorton**  
**Sidney Fagott**  
**Dale Hikawa**

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

## Cellos

**Ronald Leonard**  
Principal  
**Daniel Rothmuller**  
Associate Principal  
**Nino Rosso**  
Assistant Principal  
**Mary Louise Zeyen**  
**Howard Colf**  
**Stephen Custer**  
**Barry Gold**  
**Phyllis Ross**  
**Wladyslaw Przybyla**  
**Gabriel Jellen**  
**Don Cole**  
**Peter Snyder**

## Basses

**Dennis Trembly**  
Principal  
**Bruce Bransby**  
Principal  
**Barry Lieberman**  
Assistant Principal  
**Jack Cousin**  
**Richard D. Kelley**  
**Frank Granato**  
**Arni Heiderich**  
**Frederick Tinsley**  
**John Schiavo**  
**Christopher Hanulik**

## Flutes

**Anne Diener Giles**  
Principal  
**James Walker**  
Principal  
**Roland Moritz**  
**Miles Zentner**

## Piccolo

**Miles Zentner**

## Oboes

**Barbara Winters**  
Principal  
**David Weiss**  
Principal  
**Donald Muggeridge**  
**Robert Cowart**

## English Horn

**Robert Cowart**

## Clarinets

**Michele Zukovsky**  
Principal  
**Lorin Levee**  
Principal  
**Merritt Buxbaum**  
**David Howard**

## E-Flat Clarinet

**Merritt Buxbaum**

## Bass Clarinet

**David Howard**

## Bassoons

**David Breidenthal**  
Principal  
**Alan Goodman**  
Principal  
**Walter Ritchie**  
**Patricia Kindel**

## Contrabassoon

**Patricia Kindel**

## Horns

**William Lane**  
Principal  
**John Cerminaro**  
Principal  
**Ralph Pyle**  
**George Price**  
**Brian Drake**  
**Robert Watt**  
Assistant Principal

## Trumpets

**Thomas Stevens**  
Principal  
**Donald Green**  
Associate Principal  
**Rob Roy McGregor**  
**Boyd Hood**

## Trombones

**Byron Peebles**  
Principal  
**Ralph Sauer**  
Principal  
**Herbert Ausman**

## Bass Trombone

**Jeffrey Reynolds**

## Tuba

**Roger Bobo**

## Timpani and Percussion

**Mitchell Peters**  
Principal  
**Raynor Carroll**  
Principal  
**Walter Goodwin**  
**Charles DeLancey**

## Harp

**Lou Anne Neill**

## Keyboards

**Zita Carno**

## Librarians

**James Dolan**  
**Roy Tanabe**  
Assistant  
**Katherine Dolan**  
Assistant

## Personnel Manager

**Irving Bush**

## Stage Manager

**George Coble**



## 1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts

Performances and Workshops

Mondays through Fridays

July 9–August 17

**J. P. NIGHTINGALE**  
Masters of Ceremonies

### JULY 9–13

"An Olympic Revue"—J. P. NIGHTINGALE  
\*\*Piñata!—Mexican Folk Art with OLGA PONCE FURGINSON

### JULY 16–20

"Words 'n' Music"—JANET and JUDY ROBINSON  
"From a Magic Nation"—L.A. MOVING VAN & PUPPET CO.  
\*\*The Miracle of Mime"—JUDI GARRATT

### JULY 23–27

"Legend into History"—CHIEF RED DAWN and BLUE EAGLE  
"We Love Opera"—DAVID SCOTT OPERA ENSEMBLE  
\*\*Signs of the Time" (Ameslan)—CINDY TANAKA and DIANE JONES

### JULY 30–AUGUST 3

"Letters to Harriet Tubman" by PAUL MORSE featuring NYNA SHANNON ANDERSEN  
"Anyone Can Dance!"—LORETTA LIVINGSTON & DANCERS with Jon Norton, percussion  
\*\*Let's Make Music"—STEVEN TRAUGH

### AUGUST 6–10

"Modern Minstrelsy"—THE TROBADORS (COULTER and LEWIS)  
"Dance Traditions of Japan"—FUJIMA KANSUMA KAI  
\*\*Discover the River of Gold"—create a puppet with BETSY BROWN

### AUGUST 13–17

In the Workshop Theatre (9:30 and 10:30)  
"Sense and Nonsense"—DAN CROW  
"Summer Strings"—BOB BAKER MARIONETTE THEATRE  
On the Plaza Stage (10:30 and 11:30)  
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers

Produced by Jacqueline Ruiz Blew

Monday through Friday at 9:30 & 10:30 a.m.

Admission: \$2.00  
Free Parking

**COME** join us for a fun-filled summer morning at Hollywood Bowl! Enjoy musicians, actors, singers, dancers, artists, puppets, and mimes in performances and workshops just for you; drop in on a rehearsal of the Los Angeles Philharmonic; even bring a picnic and lunch in one of the Bowl's delightful picnic areas.

**PERFORMANCES:** in the Box Office Plaza at 9:30 and 10:30 a.m.

**WORKSHOPS** \*(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: space is limited and reservations are required, so please order early.

**SIGN LANGUAGE:** on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

**INFORMATION:** phone (213) 850-2077.

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.

\*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.



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at  
ood Bowl

Festival of Performing Arts  
and Workshop  
through Friday  
August 17

TINCAE  
PERFORMANCES

WINGTINCAE  
with OLGA POKE

and JUDY ROBERT  
A. MOVING WALL  
DO GARATT

REF REF DAWN and LEE  
SCOTT OPERA THEATRE  
and CHOW TANG

by PAUL MOSE  
ERSON  
RETTA JUNGSTADT  
LORD  
EN TRASH

TROOPHOUSE, COLUMBIA  
—FELIX ARNETT  
—CRAIG & PETER ARNETT

30 and 12:30  
—DAVID DOW  
DO BAKER MUSEUM

and 11:30  
PERCUSSION VICES

Des Philharmonic  
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9:30 & 10:30 a.m.

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(415) 859-3077

THE HISTORY OF THE  
CITY OF LOS ANGELES  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
BY  
J. W. FULTON  
Author of "The History of the City of Los Angeles"  
AND  
"The History of the County of Los Angeles"  
PUBLISHED BY  
J. W. FULTON  
1888

